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Sixty thousand copies of this book were printed entirely from  
type and brass rules in the SPECIMEN PRINTING  
DEPARTMENT of the AMERICAN  
TYPE FOUNDERS COMPANY  
Jersey City, N. J.  
U. S. A.

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AMERICAN TYPE FOUNDERS COMPANY  
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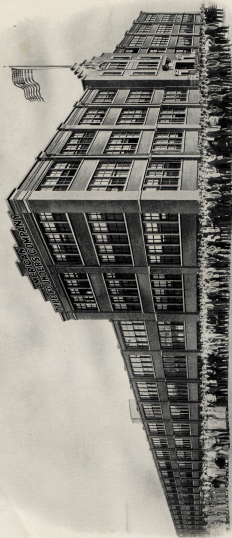
SPECIMEN BOOK  
AND  
CATALOGUE

1923

*Dedicated to the Typographic Art*

AMERICAN TYPE FOUNDERS  
COMPANY

MADE  
IN  
U.S.A.



Central Plant of the AMERICAN TYPE FOUNDERS COMPANY, Jersey City, N. J., U. S. A.

The photograph from  
which this cut-out  
was taken in 1911



*History of the Creation of Type Families—FIRST TYPE DESIGNING DEPARTMENT—EVOLUTION OF PUBLICITY TYPES—A GREAT SERVICE DEPARTMENT OF PRODUCTION ENGINEERS—MONEY-MAKING PRESSES: THE UNRIVALED KELLY PRESS FAMILY—THE KLYMAX AUTOMATIC FEEDERS FOR CHANDLER & PRICE PRESSES—THE BOSTON WIRE STITCHERS—All these Activities, with others, Working Successfully for the Greater Prosperity of Printing Everywhere.*

## WHY THE PRINTING OF 1923 IS SUPERIOR TO THAT OF 1900

**T**HE PRINTING of 1923 is greatly superior to that of 1900. It has better style, more attractiveness and greater power and dignity. It is more highly appreciated by the clients of the printers, and better prices are paid for it. Better printing has created a better demand for printing. The printers are more prosperous. This great improvement has not come to pass without direction. There has been, in fact, very deliberate direction. There has been constant and forward thinking on behalf of the printing industry by the American Type Founders Company, which has a well defined policy with regard to the types it is making and has been making during the last quarter century. In what position, may we ask, would the printing industry be to-day without the great type families, known to fame as Cheltenham, Century, Bodoni, Cloister Oldstyle, Goudy Oldstyle, Caslons, Garamond, Copperplate Gothics, and others? Are there anywhere any other type families? Would not your typography be barren in appearance and much less profitable to the advertisers if these great type designs had not been developed? There can be but one answer.

### THE IMPORTANCE OF WELL DESIGNED TYPES

After all is said and done, Types are the most important part of the equipment of a printing house. The printer sometimes forgets this plain fact as he contemplates his ponderous and expensive machinery—the creations of other men's brains. The sole purpose of the machinery is to multiply copies of the printer's own creations. If a printing house has a good reputation it is invariably the result of the skillful use of well designed types. A reputation for quality is the best basis for increase of business.

The printer is judged by the work he creates. He creates type forms—nothing else. Whether he prints a hundred or a million impressions, the merit or demerit of the type form is unchanged. If the type form is inferior, no excellence of paper or of pressmanship can do more than emphasize its inferiority. If the types used in a type form are not well designed for their purpose, no skill of the compositor can overcome their limita-

tions. Thus the American Type Founders Company's work has had and will continue to have a greater beneficial influence on the fortunes of the printing industry than that of any other industry catering to the necessities of the progressive printer.

### THE FIRST TYPE DESIGNING DEPARTMENT

In 1897 the American Type Founders Company established a type designing department. This was an innovation, strange as it may seem. From the time display types began to be made, until 1897, typefounders had depended for new type faces upon the casual suggestions of artists and others, and few typefounders had any plan or policy other than to put forth "something new." The result was a chaos of type faces, many of them good in themselves, but quite unrelated to each other, making good display impossible. With inferior type faces printing fell into disrepute as an art and influence.

The new department was created with the definite purpose of assuming leadership in type design. It was predicated upon an entirely new sales idea—a realization that the printer's clients were the ultimate critics and ultimate users of type faces. To popularize type faces was to popularize the use of printing—to increase the demand for printing. The wiser printers now see that in selling their product they must think in terms of results to their customers, and not merely in terms of a "job," combining so much time, types, inks and paper. The printer's clients were confused by thousands of unrelated type faces, of haphazard origin, with which no printing could be produced that would impress them as having any special influence upon the readers of advertisements that was not common to any kind of readable type face.

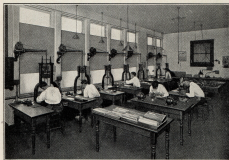
As a prelude to the new era in typography, in which types talk at command with varying emphasis and orchestral power, the American Type Founders Company scrapped hundreds of time-honored but utterly inadequate type series which were clogging the wheels of typographic progress. Compare this Specimen Book of 1923 with the much praised Specimen Book of 1895 and note how few of the types of 1895 survive. The very names are forgotten of display types once thought to be as essential to the equipment of a composing room as were spaces and quads. Who remembers the Clarendons, Egyptians and Celts? The surviving names of the 1895 period are the Antiques and the Gothics. We say "names," because the Gothic and Antique types of 1923 are almost all of them re-designed and improved. None of the users of types demanded the scrapping of the designs current in 1895—the loss was assumed voluntarily in a spirit of enlightened selfishness. Printing was helped greatly—this type foundry also.



*Type Designing Department of the American Type Founders Company*

### THE ORIGINATION OF TYPE FAMILIES

The first important work of the newly established type designing department was the creation of type families, by the use of which, with one type design made in different weights and widths, the compositor automatically achieves perfect harmony in his work, while using all degrees of emphasis in headings and in display. Type families have not only added dignity and distinction and attractiveness to commercial printing, but have saved and are saving an incalculable amount of time which, under the old conditions, was wasted in experimenting with a large array of unrelated type faces, to find those that



Matrix Engraving Department of the American Type Founders Company

would combine with the least in-harmony, with crude results at best.

The names of the type families created by the American Type Founders Company became a household word to the printer's clients. The client perceived that a catalogue or advertisement set in one type family had more influence with his customers than if its message to the public were confused by a medley of display types. The printer's client was made to see that the printer could do something more with his

types than merely make them readable—that the printer could make his printing more or less influential according to his ability to use the type family most suitable to the purpose of his client. The introduction of type families was the beginning of the higher education of the printer's customers in the knowledge of the sales power of printing. When customers began to say "Set it in Bodoni," or in another type family, the printer knew that the art of printing had new meanings and new values to his clients. The proof of this is that the production of types by the American Type Founders Company is steadily increasing and is now double the production of six years ago.

### THE EVOLUTION OF PUBLICITY TYPES

In creating type families a new order of type faces was evolved. These type faces had a more versatile use than job faces or book or body faces. With a type family the printer could set a business card or a book *de luxe* or a poster. The name "Job Types" was clearly inadequate to describe these great assets of the printing industry, so they were named "Publicity Types." These have fully satisfied the printer's clients and quickened the desire for more and better printing, because they have made all kinds of printing more effective as a selling force. Every good type design is an asset of great value to the enterprising printer and advertiser. Because of the superiority of the Company's type faces, American printing has the highest average merit, and at its best is unequaled.

### VARIOUS VALUES OF THIS TYPE SPECIMEN BOOK

The production of sixty thousand copies of the Type Specimen Book and Catalogue, at a cost of about three hundred thousand dollars, is convincing evidence of the continued policy of the American Type Founders Company to advance the art of printing and also of a justifiable pride in its own productions. Comparison is invited with the mere catalogues of type faces which are issued by concerns which have appropriated so many of the original type designs shown in this and previous specimen books. The

American Type Founders Company's specimen books have been the most valuable textbooks of typography available to the printers. This specimen book, which surpasses all previous issues, will not only be a guide to many printers, but will undoubtedly have a great and beneficial influence on the future prosperity of the printing industry. All the examples of composition in this book were designed for the use of printers, as they may be found adaptable to their needs. The compositions are simple and practical in design. All of them may be duplicated without difficulty, with easily adjusted materials, and without waste of time. No other book issued for the use of printers has embodied so much careful study, patient experiment, great expense and earnest desire to make it supremely useful, as well as inspiring.

This edition of sixty thousand copies was printed from one set of type forms. The American Type Founders Company never prints from electrotypes, as many printers seem to believe. The opinion is ventured that in no other work of such magnitude can there be found as high a degree of good craftsmanship—an incentive to all who study it.



*Benjamin Franklin Type Specimen. One page of a 4-p. specimen of type made by B. Franklin in Philadelphia, issued by his grandson in 1790. Size of original is 17x12 inches. The American Type Founders Company is the successor of B. Franklin, typefounder, who brought his type foundry from France in 1783.*

### TYPE DESIGNS ORIGINATED BY THE AMERICAN TYPE FOUNDERS COMPANY COPIED BY OTHERS

Nearly all the popular type faces for which the manufacturers of composing machines are now furnishing matrices were designed by the American Type Founders Company. These designs have been copied without alteration, except such as is necessitated by the mechanical limitations of the machines. The same designs have also formed the principal stock in trade of small type foundries which come and go. Whether these copied designs are sold in matrices or in fonts of type the American Type Founders Company receives

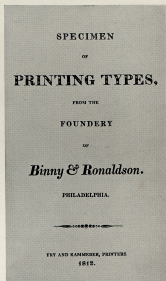


not the slightest compensation; but it asks printers who use composing machines to realize that whatever merit any machine composition may have in the matter of typographic design, such merit is, with few exceptions, derived from designs original with the American Type Founders Company; and printers are asked to give the credit to the originator and not to manufacturers of typesetting machines and other copiers.

The design of every type face, border or decorative piece made and sold by the American Type Founders Company is original or has been acquired by purchase. The appropriation of any kind of design has not been permitted by the management.

#### EXPENSES EVADED BY COPIERS

Every type face originated by the American Type Founders Company represents a large outlay. Type designing is an expert, difficult and expensive art. Each character must be made to conform in its design to restrictions of body, width and line. Cutting the matrices is an expensive operation. Experiments and changes to procure better effects always entail further expense for recutting matrices. To introduce a new type series expensive specimens must be sent to all the printers. It is useless to send out specimens until stocks of the types have been placed in selling houses in many cities, involving another heavy investment. All these outlays are made while there is no certainty that the type series will become a profitable seller—there must be large sales before the cost of preparation can be recovered. But no sooner does a type design prove to be a success than it is copied and launched on an assured market which the American Type Founders Company has created at great expense and considerable risk. The designs and matrices of one type family alone cost the American Type Founders Company more than eighty thousand dollars. These designs were copied at a small percentage of that outlay.



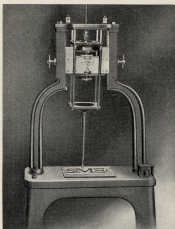
*Title page of the first type specimen book issued in America. Size of the original is 8x11/4 inches. The American Type Founders Company is the successor of Binny & Ronaldson, who began to cast type in 1796, in Philadelphia.*

#### AN ANCIENT AND HONORABLE ANCESTRY

The American Type Founders Company proceeds in its work and policy in the consciousness that it has an ancient and honorable reputation to sustain. The founders of the business were Binny & Ronaldson, in 1796, in Philadelphia. In 1806 they purchased the type foundry of Benjamin Franklin, established in 1785. Since then others of its predecessors have achieved fame as fathers of the typefounding art in America.

## UNEQUALED TYPEFOUNDING EQUIPMENTS

During the last quarter century the entire process of making matrices has been revolutionized and greatly improved by the American Type Founders Company, by the development of the wonderful Benton Matrix Cutting Machine, of which it is the exclusive owner and sole manufacturer in America. It is the invention of Linn Boyd Benton, the famous director of the General Manufacturing Department of this Company.



*The celebrated Benton Matrix Engraving Machine, invented by L. B. Benton, director of the General Manufacturing Department of the American Type Founders Company, which manufactures the machine. It has completely revolutionized the art of matrix making.*

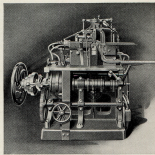
In the same period the process of type casting has been greatly improved and accelerated by the use of the Barth Automatic Type Casting Machine, of which the American Type Founders Company is the sole owner and manufacturer.

Types, cuts, and decorative materials are cast on larger bodies than in any other type foundry. All the decorative material shown in this book is cast in type molds—none of it electrotyped. Matrices for decorative material are cut on the Benton Adept Engraving Machine, specially designed for and built by the American Type Founders Company for its exclusive use.

A more recent invention, the Benton Automatic Brass Rule Machine, is the first to successfully take the place of the brass rule bench with hand planes by which brass rules have been made for nearly four centuries. This machine ensures a uniform accuracy in the height and face of brass rule that is impossible when benches and hand planes are used.

Besides these major inventions, many minor ones are in use, all making for improved quality of manufactures. The American Type Founders Company builds all the machines, appliances and tools used specially in matrix making, type casting and the manufacture of brass rule. The superiority of its product is based upon the unequalled effectiveness of its plant equipment, which results from the inventiveness of its personnel, encouraged to the utmost by the general management.

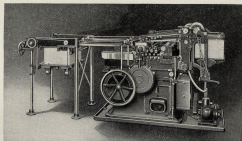
No machine is permitted to grow old, no process to become stereotyped, in the manufacturing departments. It is at once the oldest type foundry in America and the youngest in spirit, and the most alert in manufacturing methods.



*Unequaled Barth Automatic Type Casting Machine, invented by the late Henry Barth, vice-president of the Cincinnati House of the American Type Founders Company, which manufactures this machine for its exclusive use.*

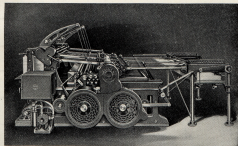
### THE KELLY AUTOMATIC PRINTING PRESS FAMILY

A great achievement of the American Type Founders Company was the introduction of the now celebrated Kelly Automatic Job Press. To accommodate the demand, unprecedented in the history of printing press manufacture, the Company, as this book is being circulated, is erecting a huge factory, with an equipment as perfect as the latest inventions provide. In this factory a Kelly Press Family will be developed and manufactured. Each member of this press family will fully occupy its special field. There are two sizes of the Kelly Presses in manufacture and another is about to be put on the market. These presses are fully described in the Kelly Press section of this book.



*Kelly Automatic Job Press, Style B, half super-royal size, developed and manufactured by the American Type Founders Company*

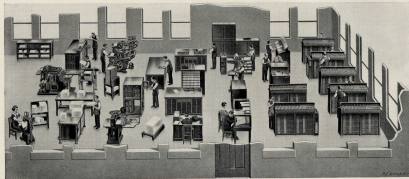
There was nothing accidental about the invention of the Kelly Press. In 1911 the American Type Founders Company engaged William M. Kelly to develop his invention of a fast automatic job press, the purpose of which was to decrease the cost of production and to improve the quality of all kinds of commercial printing. In other words, the Company made a liberal investment in an idea. There were improvements



*Kelly Automatic Press No. 2, bed 28½x35½ in., a complete high-class printing unit, developed and manufactured by the American Type Founders Company*

from the beginning, and persistence in experiments resulted in success early in 1915. In that year a press building plant was added to the Central Plant of the Company, and the Kelly Automatic Job Press was launched on a market hungry for the invention. This was the first entirely automatic flat-bed job printing press; its speed is unexcelled, and also the quality of its product. The users testify to the fact that the Kelly Automatic Job Press is an unequalled profit maker—hence its extraordinary popularity. Other members of the Kelly Press Family will sustain that reputation. Purchasers of Kelly Presses are buying the utmost durability that the best materials and workmanship can give, with more than adequate strength. All parts are interchangeable. The Kelly Presses have unusual facilities for quick make-ready and quick alterations of forms on beds. Whether the work required is of the finest or merely of average quality, these presses will be found to be unrivaled in quantity of production.

## CUT-COST SYSTEM OF PRINTING PLANT EQUIPMENTS

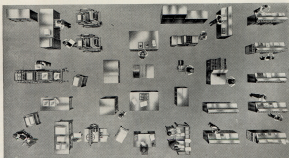


*View of an American Cut-Cost Composing and Job Press Room, in which all the equipments were originated by the American Type Founders Company, except the proof press, dials, paper cutter, platen press and wire stitching machines. Fewer composing room equipments are required when the Cut-Cost System is adopted.*

In 1913 the American Type Founders Company established an Efficiency Department, the first important task of which was to study the relation of printing plant equipments to production. This was the first comprehensive study of this nature. As the result, the Cut-Cost System of Printing Plant Equipments, illustrated in the catalogue section of this book, was designed, and is now in use in thousands of printing plants, effecting in each substantial reductions in costs of production. The Cut-Cost Equipments have justified their name, and have made obsolete the larger part of the equipments which were in general use in 1913.

## THE EFFICIENCY DEPARTMENT

The practical help of a force of experienced and successful production engineers is offered to printers establishing new printing plants, or removing, extending or re-equipping old plants. They make layouts to scale, in which the work is scientifically routed with a view to accelerating production, saving space, and

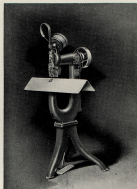


*Looking-down view, showing layout of composing room and job press room shown above. Ample space in aisle and alley, productive with all materials placed where most needed in the fewest number of cabinets—all making for maximum production.*

improving working conditions. In several instances production has been increased while the rented space has been reduced. Savings in production costs vary with the conditions encountered. These have been as high as thirty-five per cent (in instances where the necessity for overtime has been overcome), and ordinarily range from fifteen to twenty-five per cent.

#### OTHER NOTABLE ACHIEVEMENTS

Every achievement of the American Type Founders Company has noticeably increased the prosperity of the printers. To it belongs the credit of placing upon the market those most popular and best of all stitching machines, the Boston Wire Stitchers. The Company is manufacturing and selling the Klymax Automatic Feeder for Chandler & Price Presses, which does a wider range of work than any other feeder applied to these presses, at a speed limited only by the action of the presses. Incidentally, it has, from the beginning, fostered the Chandler & Price Presses, selling more of them than all other dealers combined. It is also the chief distributor of the products of the Hamilton Manufacturing Company, selling more of them than all other dealers combined.

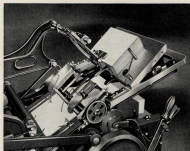


*One of the Boston Wire Stitching Machines, for which lists the American Type Founders Company is exclusive sales agent. It is the best seller.*

#### EDUCATION DEPARTMENT

In 1915, the American Type Founders Company organized its Education Department, the function of which is to coöperate with vocational schools throughout the country, whether municipal or under the auspices of printers' associations, with a view to increase the effectiveness of instruction in printing. The department also aids vocational schools in securing efficient teachers.

These activities help the printers in two ways: First, the proportion of printing class students who adopt printing as their vocation enter printing plants better equipped for efficient service and for their own advancement; secondly, those students who do not continue in printing will form a class in the business world which will be in sympathy with better printing and appreciative of its value and effectiveness. The more the activities of the Education Department are understood by printers, the more willing they will be to coöperate in this good work.



*The Klymax Automatic Feeder, as applied to all sizes of Chandler & Price Gordon Presses, owned and manufactured by the American Type Founders Company. Undoubtedly the best feeder.*

### TYPOGRAPHIC LIBRARY AND MUSEUM

In 1908 the American Type Founders Company founded its Typographic Library and Museum for the higher education of the printers in the art of typography. This collection, which has grown to be the most complete of its kind in existence, has

entirely justified the expectations of the management. It has stimulated the enthusiasms and aspirations of many of those who, within the last decade, have become leaders in the typographic art. These men, with their followers, have advanced the average excellence of American printing to a higher degree than has elsewhere been attained, while the number of those who are doing work of the highest excellence is increasing noticeably.



*View of West End of Main Hall of the Typographic Library and Museum of the American Type Founders Company*

This is a public library and museum established to perpetuate and honor the memory and achievements of all those who in any period and in all countries have advanced the typographic arts. The library occupies two rooms and contains more than twelve thousand volumes relating directly or indirectly to printing and its allied arts. It is open to visitors during business hours.

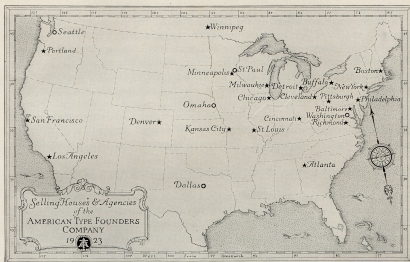
The collections in the library include type specimen books and broadsides from 1486 to the present time, textbooks, pictures and portraits, medals and autograph letters relating to printing and printers, ancient printing presses and appliances and other antiquities. There are also collections of books on journalism, advertising and relief engraving of all kinds, bookbinding, paper making, illuminated and other pre-typographic books, and of masterpieces in early printed and modern books.

The Typographic Library and Museum assumes the duty of collecting and preserving the memorabilia of printing and printers of all nations. It aims to answer or afford means of answering authoritatively all the questions relating to printing and its allied arts. Its ability to do this is the test of its comprehensiveness. The coöperation is invited of all who are interested in maintaining and enhancing the prestige of the art of printing, not only among the printers, but among their clients.



*View looking East of the Main Hall of the Typographic Library and Museum of the American Type Founders Company*

## COVERING THE AMERICAN CONTINENTS



★ Selling Houses of the American Type Founders Company

○ Houses of Barnhart Brothers & Spindler which are Selling Agents for American Type and Kelly Press

The policy of the American Type Founders Company is to give, as nearly as possible, equally good service in all parts of the country. The accompanying map shows the location of well-stocked Selling Houses and Selling Agencies in North America.

"Covering the Continent" ensures to the printers everywhere an expedition in deliveries and easy access to a diversity of stocks of types, machinery, equipment and materials unequalled in previous experience and keeping pace year by year with the growth of the printing industry. The American Type Founders Company, both in manufacturing and in selling, is constantly and actively helping the profitable progress of the printing industry, in which its interest is as vital as that of the printers themselves.

## AMERICAN TYPE IN LATIN AMERICA

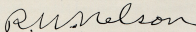
The National Paper and Type Company, 32-38 Burling Slip, New York, is the sole agent in all Latin American countries for all the manufactures of the American Type Founders Company, of which it carries stocks in its Selling Houses in Buenos Aires and Rosario, Argentina; Habana, Cuba; City of Mexico, Guadalajara, Monterrey, Tampico, Torreon, Chihuahua and Mazatlan, Mexico; Lima, Peru; and Montevideo, Uruguay. In the Latin American countries where it has no regular branches and stocks, the Company has selling agents. List of agents will be sent on application.

### VISITORS ARE WELCOME AT ALL TIMES

By those who have visited it, the Central Plant of the American Type Founders Company in Jersey City is regarded more as an institution than a factory. It is an institution for the advancement of printing and printers. All who are interested in printing are welcome to visit it, and will be shown, without reservation, all the art and mechanical processes of type making: the development of a design from the original drawing to the matrices, the engraving of punches and matrices, the fitting of the types, the making of the molds, the tools of precision which establish that degree of accuracy in the types which is not equaled by any other manufacture made in large quantities, the casting machines, the manufacture of brass types and brass rules, and, last but not least, the Typographic Library and Museum, unrivaled in completeness.

### AN ORGANIZATION DISTINGUISHED BY ITS LOYALTY

This book is the creation of Wadsworth A. Parker, manager of the Specimen Printing Department. Since 1906 Mr. Parker is to be credited with all the specimen printing. The Type Designing Department, which has been the chief factor in maintaining leadership in type design, is directed by Morris F. Benton. In 1892 Joseph W. Phinney, now first vice-president, was the leading authority in America in type design, and became the chief advisor in this important factor in the success of the Company. In 1895 Mr. Phinney effected a revolution in typographic taste in America by adapting to modern uses ancient and classic type designs, thus initiating the leadership in type faces. In 1911 William M. Kelly, for several years an employee of the Company, submitted his invention of an automatic job press, now world-famous as the Kelly Press, which was put on the market in 1915. Mr. Kelly is the manager of the Kelly Press Division, next in importance to the type department. In 1908 Henry L. Bullen undertook the work of establishing the Typographic Library and Museum, a collection solely formed by him, of which he continues as curator. In 1913 Mr. Bullen organized the Efficiency Department and in 1914 designed the Cut-Cost System of Printing Plant Equipment. In 1923 Charles W. Kellogg, who has grown up with the Efficiency Department, became its manager, having amply earned his promotion. In 1915 the Education Department was organized by Frank K. Phillips, manager, for introducing printing as part of vocational training in schools. The general success finally depends upon the able and loyal organization—the twenty-eight managers and the staffs of the Selling Houses, the production engineers, and the superintendents and employees of the Manufacturing Departments, too numerous to particularize, but none the less appreciated. Lastly, the Executive Department affords a leadership to the whole organization. It is headed by Frank B. Berry, second vice-president; Walter S. Marder, secretary; and J. Russell Merrick, treasurer.



*President and General Manager*





## AMERICAN TYPE FOUNDERS COMPANY

### SELLING HOUSES

BOSTON, MASS. . . . .	270 Congress Street	CINCINNATI, OHIO . . . . .	646 Main Street
NEW YORK . . . . .	200 William Street	ATLANTA, GA. . . . .	116-118 Central Avenue
NEW YORK <i>Uptown Branch</i> , 461 Eighth Avenue		CHICAGO, ILL. . . . .	517-519 West Monroe Street
NEW YORK . . . . .	<i>Conner, Fendler &amp; Company</i>	DETROIT, MICH. . . . .	557 West Larned Street
	96 Beekman Street	ST. LOUIS, MO. . . . .	Ninth and Walnut Streets
PHILADELPHIA, PA. . . . .	17-19 South Sixth Street	MILWAUKEE, WIS. . . . .	125 Second Street
PHILADELPHIA, PA. . . . .	<i>Keystone Type Foundry</i>	MINNEAPOLIS, MINN. . . . .	421 Fourth Street, South
	<i>Supply House</i> , Eighth and Locust Streets	KANSAS CITY, MO. . . . .	932 Wyandotte Street
RICHMOND, VA. . . . .	11 Governor Street	DENVER, COLO. . . . .	1621 Blake Street
BALTIMORE, MD. . . . .	213-217 Guilford Avenue	PORTLAND, ORE. . . . .	47 Fourth Street
BUFFALO, N. Y. . . . .	45 North Division Street	SAN FRANCISCO, CAL. . . . .	500 Howard Street
PITTSBURGH, PA. . . . .	323 Third Avenue	SPOKANE, WASH. . . . .	West 310 First Avenue
CLEVELAND, OHIO . . . . .	15 St. Clair Avenue, N. E.	LOS ANGELES, CAL. . . . .	121 North Broadway
	WINNIPEG, CANADA . . . . .		376 Donald Street



THE following Houses of BARNHART BROTHERS & SPINDLER are agents for Type, Kelly Presses and other manufactures of the AMERICAN TYPE FOUNDERS COMPANY:

WASHINGTON, D. C. . . . .	1224 H Street, N.W.	OMAHA, NEBR. . . . .	1114 Howard Street
ST. PAUL, MINN. . . . .	51 East Third Street	DALLAS, TEXAS . . . . .	1102 Commerce Street
SEATTLE, WASH. . . . .	Western Avenue and Columbia Street		

### CANADA, EAST OF PORT ARTHUR

TORONTO TYPE FOUNDRY COMPANY, York and Wellington Streets, Toronto  
54 Jurors Street, Montreal

### SELLING AGENT IN LATIN AMERICA

NATIONAL PAPER AND TYPE COMPANY, 32-38 Burling Slip, New York, is sole agent in Latin American countries for all the manufactures of the AMERICAN TYPE FOUNDERS COMPANY and carries stocks of them in the following cities:

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THE POLICY OF THE  
AMERICAN TYPE FOUNDERS  
COMPANY



*To continually* create type designs which improve the quality and increase the demand for printing everywhere.

*To cooperate* in every well considered movement which aims to benefit the printing industry and enhance its prestige.

*To discourage* unhealthy competition and encourage such trade methods as will increase prosperity in existing plants.

*R. Nelson*  
President

# American Type Founders Company

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*View of the Central Plant of the American Type Founders Company, showing its nearness to the City of New York, which is seen in the background, with the Hudson River between*

THE COMPLETE INDEX

Individual items of types, borders, ornaments, decorative material, printing machinery, steel and wood printing office equipments, bookbinders' materials and supplies, and all miscellaneous items, will be found at the extreme end of this catalogue

*Ready Reference Index*  
of  
*The More Important Items*  
Shown in this Book

To assist in quickly locating the principal items in type families, type faces, various type classifications, important machinery, etc.

	PAGES		PAGES
Publicity Types . . . . .	17-331	Classified Advertising Faces . . . . .	517
General Jobbing Faces . . . . .	17-331	Typewriter Faces . . . . .	521-532
Copperplate Gothics . . . . .	334-349	Body Types . . . . .	555-581
Card Faces . . . . .	350-359	General Information . . . . .	582-585
Text Faces . . . . .	360-366, 376-388	Typographic Accessories . . . . .	586-621
Society Types . . . . .	367-375	Calendar Figures . . . . .	602-611
Correct Society Printing . . . . .	389-396	Decorative Material . . . . .	625-802
Script Types . . . . .	399-425	Brass Rule . . . . .	811-874
Shaded Faces . . . . .	429-443	Kelly Presses . . . . .	879-894
Outline Faces . . . . .	128, 182, 184, 444-447	Machinery Section . . . . .	895-1010
Gothic Faces . . . . .	459-494	Cut-Cost Equipments . . . . .	1011-1064
Newspaper Head Letter . . . . .	474-481, 508-511	Hamilton Equipments . . . . .	1067-1130

For all other items refer to the complete index at end of catalogue

Study this catalogue page by page. It is not a mere catalogue, but a veritable encyclopedia of typographic styles. Herein are the type faces which establish typographic fashions, and also many beautiful examples of how these type faces may be used to please the printer's customers. These examples are not shown to embellish the catalogue, but to demonstrate to the printer that extra profits may easily be obtained if the printing is done with type faces of higher merit in their design, which impart extra value to the printing. Study this book in the interests of your own customers

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